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must be the outcome of a significant past and must foreshadow an interesting future, as may be verified in this instance by an examination of the two heroic statues of Kuan Yin (Avalokitesvara), deity of compassion, reproduced in Figs. 7, 8, and 9; the one* (Fig. 7), a product of the early fifth century, from Honan province; the other (Figs. 8 and 9), of the late sixth or early seventh century, from the province of Shansi.

The first statue represents the deity, probably in a feminine manifestation,† with her right hand raised as though in benediction. Owing partly to the loss of the left hand we cannot be sure of the precise form in which the artist intended his Kuan Yin to appear, but it is evident that she originally sat between other figures which are, perhaps, still extant in the now unknown temple from which she was taken. In any case, there can be no doubt that the technique of the statue is truly archaic; but it is equally certain that in purity of inspiration and sincerity of expression the artist has achieved a result more striking in its appeal than many another produced in later times by more skillful hands.

In Figs. 8 and 9 we see the same deity, again in feminine form, standing on a lotus pedestal, guarded by four lions. She wears an elaborate headdress in which a tiny figure of her Lord, Amita Buddha, is set; her body is clothed in flowing drapery, over which a profusion of looped-up chains and other pendant ornaments are hung; thin veils float downward from her jewelled arms, and in her left hand she carries a cluster of lotus buds. Everywhere, but especially on the back of the figure, there still remains abundant evidence that her flesh, as well as the ornaments she wears, was once overlaid with gold, while her garments and the pedestal on which she stands were brilliant with many colors; but even now, when so much of her glory has vanished, she exists for us as one of the most splendid and perfect specimens of Chinese Buddhist sculpture that can be seen to-day. This very quality of splendor, however, is not in itself wholly reassuring, and it seems inevitable that such elaboration of graceful detail, such facility and perfection of technique must, in the last analysis, entail a certain measure of spiritual attenuation. In the placid, smiling face of the goddess, her full, round arms, her rather sensual hands and general sumptuousness of person, there are many suggestions of a luxurious environment in which the simple austerities of true religious and artistic inspiration could not long survive, and it may well be that in this noble statue of Kuan Yin the art which we have been following from its source reached a higher level than in later centuries it was able to maintain.

J. E. L.

(To be continued)

* Already published in the Museum Bulletin for December, 1913.

† Avalokitesvara was originally an Indian male deity; but as time went on, and Buddhism passed from country to country, he came to be endowed with feminine attributes and was often represented as a woman.

Lecture Courses, 1915-1916

Artistic Anatomy. Philip L. Hale. Twenty-four lectures, on Tuesdays and Fridays, 2-4, beginning October 8. (Fee, \$15.)

Perspective. Anson K. Cross. Fifteen lectures, on Mondays, 2-4, beginning January 10, 1916.

History of Design. Henry Hunt Clark. (University Extension Course.) Thirty lectures, on Fridays, 3.30, beginning October 8. (Fee, \$10.)

Evolution of Painting. Huger Elliott. Fifteen lectures, on Thursdays, 3.30, beginning February 3, 1916. (Fee, \$5.)

Elements of Architecture for Interior Decorators. Huger Elliott. Thirty lectures, on Mondays and Thursdays, 3.30, beginning October 7. (Fee, \$10.)

A Survey of the Industrial Arts. Huger Elliott. Thirty lectures, on Tuesdays, 9 A. M., beginning October 5. (Fee, \$10.)

Artistic Standards Concerning Objects in Daily Use. Huger Elliott. Twelve lectures, on Saturdays, 11 A. M., beginning January 8, 1916. (Fee, \$5.)

Observation of Pictures. Miss Alicia M. Keyes. Ten lectures, on Saturdays, 10.30, beginning October 16. (Fee, \$5.)

The list of Thursday Conferences will be announced in the Bulletin for October.

Registry of Local Art

Works of Art Owned by the City of Boston

THE Report of the Art Commission for the year ending January 31, 1915, will contain a fifth list of City-owned works of art prepared by the Museum at the request of the Commission. This list completes to date the inventory begun in 1911 by a list of public monuments, and continued in following years by lists of pictures, of busts and bas-reliefs and of memorial tablets and inscriptions. That of this year includes a number of objects outside the scope of the previous lists, as well as others acquired or erected since the work of inventorying began.

Among earlier works the fountain on the Park Street Mall of the Common, given to the City in 1867 by Gardner Brewer, is said to be a bronze copy of a fountain by the French sculptor, Paul Liénard. The design is one of much refinement. The Johnson Memorial Fountain erected in 1901 from designs by Mr. Guy Lowell forms a monumental gateway to the Fenway from Westland Avenue. A number of smaller fountains entitled to rank as works of art are also owned by the City.

The list of objects acquired or erected within the past few years includes the marble and granite bandstand on the Common, built in 1912 from



*Fig. 9. Kuan Yin, Deity of Compassion (front view)
Chinese, Late Sixth or Early Seventh Century
Height, 2.490 m.*

Accession by purchase. 1915

*Battle Scene**Paolo Uccello (1397-1475)*

designs by Messrs. Derby, Robinson and Shepard, as a memorial to Francis Parkman, donor of the Parkman Fund for the ornamentation of City parks, and paid for from the income of the Fund. The Aquarium building in Marine Park, with its portico ornamented by marble figures of mermaids and wood-carvings representing marine life, executed by Messrs. John Evans & Co. from designs by Messrs. Stickney and Austin, was opened at Thanksgiving, 1912. On the balcony at the summit of High Fort Observatory, formerly the Highland Park Water Tower, in Roxbury, there were erected in 1913 four bronze tablets, the work of the Tiffany Studios, in New York, enumerating and pointing out the chief fortifications and headquarters of the armies gathered about Boston during the Revolutionary War. The colossal figures representing Justice, Charity, Education, and Industry, executed by Mr. Roger Noble Burnham for the exterior of the attic of the City Hall Annex, were erected in 1914. Mr. Charles E. Mills has completed the series of ten mural paintings of scenes in the life of Benjamin Franklin which he was commissioned to execute for the main hall of the Franklin Union, and all are now installed. The bronze statue of Wendell Phillips, by Mr. D. C. French, on the Boylston Street Mall of the Public Garden, was dedicated July 4 last. The schools continue to add to their ornamentation portraits of former masters and an occasional mural painting.

The Report will appear in the early autumn. It is illustrated by several reproductions of objects named and can be obtained on application at the City Messenger's office by any citizen of Boston.

G.

Battle Scene, by Paolo Uccello

THE Museum has recently acquired from Paris the "Battle Scene," by Paolo Uccello, reproduced above. The painting, which is in *tempera* on wood (16½ in. x 51½ in.) was formerly in the Butler Collection, London, although it does not appear in the catalogue of the Butler

sale (March, 1911), as it was sold at another time.

Paolo Uccello was born in Florence in 1397, and died there in 1475. As a painter he had two chief interests — perspective, a science then in its infancy, and the representation of animals. Because of his love of birds he was called Uccello, and about his house were numerous paintings of animals which he kept because he could not have the living animals themselves. Unfortunately, although his fellow-citizens marvelled at his skill in perspective, he was not as popular as if he had devoted more study to the human figure, and although he received commissions from the Medici from monasteries, and from the city for a fresco in Santa Maria del Fiore, much of his time was spent in painting panels for chests, couches, and other pieces of furniture. The Museum painting is such a panel and was originally part of a marriage chest or cassone.

In subject and treatment the panel is very similar to the series of three large panels in the National Gallery, the Louvre, and the Uffizi, which are among the few remaining documented works of Uccello; it is a typical example of the style of this rare and interesting master. In the centre two companies of knights are engaged in a furious conflict; in the immediate foreground a knight lies stretched on the ground, while his horse gallops away; directly behind, a second knight is represented falling from his saddle; at the side a horse is shown writhing in death. The armor of the knights with their plumed or winged helmets, the caparisons of the prancing steeds, and the violence of the action reveal the skill of the master. At the left is a solid phalanx of reinforcements, the front rank with their lances in rest; at the right a small group of men is standing mournfully around a decapitated knight whose head is held by the soldier at the left of the group.

It is interesting to compare this expression of Italian genius with some parts of the Keion Roll, or the battle scenes on Persian miniatures.

M. C.